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Art Needlework.

EMBROIDERY NOVELTIES.

A VERY dainty hanging pincushion is cylindrical, about two and one half inches in diameter and eight inches long. It is covered with a pale, artistic shade of rich satin, with a simple floral design carried out in ribbon embroidery worked on it. The ends are trimmed with a full frill of satin covered with a still fuller frill of lace finished off with bows of ribbon; two long ends tied together make a loop to hang the cushion up by. A little sachet powder of some delicate perfume is put into the stuffing.

A case for opera-glasses is in the form of a bag made of good silk velvet of a rich, dark color and lined with pale silk or satin in a contrasting shade. The neck of the bag is drawn up with cord finished off with small tassels. The drawing for the cord is about two inches from the top. The only ornamentation is the monogram of the owner in solid raised gold embroidery.

Some very charming chair-back covers are made in the form of two thin cushions caught together at the top with bows of ribbon, so that one part hangs in front, the other at the back of the chair. These cushions are mostly made of figured soft silk and finished off with fancy fringe, cord or lace.

Easel-scarfs are made of fine China silk, white, cream color, or some very pale shade. The ends are embroidered in two or three shades of very fine silk. The pattern employed is generally conventional or semi-conventional; the ends are decorated with small silk tassels to match the embroidery silks used. Hand-bags such as were carried by our grandmothers are made of corded silk enriched with ribbon embroidery drawn up so as to leave a frill at the top of the bag and ornamented with loops and bows of ribbon. Larger bags of a similar shape, in gayer colors, and trimmed with lace, are used for work-bags; they should be lined with a contrasting color. It is not necessary to embroider these. Bolting cloth is still much employed both for embroidery and tinting, outlined with very fine gold cord.

Bolton sheeting continues in favor as a foundation for all kinds of embroidery, especially in cream color. It is really astonishing to note the rich effects produced on this homely material in combination with heavy embroidery, gold cord and handsome settings of plush, velvet or brocade. Bolting sheeting is used for the centres of sofa-cushions, table-cloths, chair-seats and footstools, also for curtain-borders, lambrequins and portières. A good effect is gained at small cost by laying on a foundation of colored flax velours a frieze and dado of cream-colored Bolton sheeting handsomely embroidered as already suggested. There is a great difference in the qualities of Bolton sheeting. Only the superior kind should be used. It is about sixty inches wide; the cream color costs about one dollar the yard. The colored goods are more expensive on account of the difficulty in dyeing them. The shades obtainable are very artistic.

Beautiful drawn-work for table use was seen lately at the Woman's Exchange; some of it was so fine as almost to resemble a spider's web. This style of work can never become common; it is always more or less in favor for doilies, lunch-cloths, tea-cloths and table-scarfs. Perhaps the fashion of the moment leans more toward solid white embroidery on fine linen for the table than anything else. Sometimes an outline in color is added, more especially gold color, to accentuate the pattern, but the most elegant are entirely pure white. The embroidery silk most suitable is either filo or twisted silk. The best quality only should be used.

Charming specimens of modern point lace seen at the same place formed a trimming for table centres either of fine linen or China silk; the effect on the silk is very chaste. This lace is worked in buttonhole stitch formed into a great variety of patterns and filling in a design described with fine soft linen braid; the design is held together with solid bars of buttonhole stitch.

THE Society of Decorative Art had a very successful two days' exhibition and sale at Lenox in September, under the direction of Mrs. Francis C. Barlow and Mrs. Kinnicutt. Many of the objects of needlework showed originality and delicate fancy. Having recently seen the exhibition of the Royal School of Art Needlework, at South Kensington, the writer could not but compare it with that of its

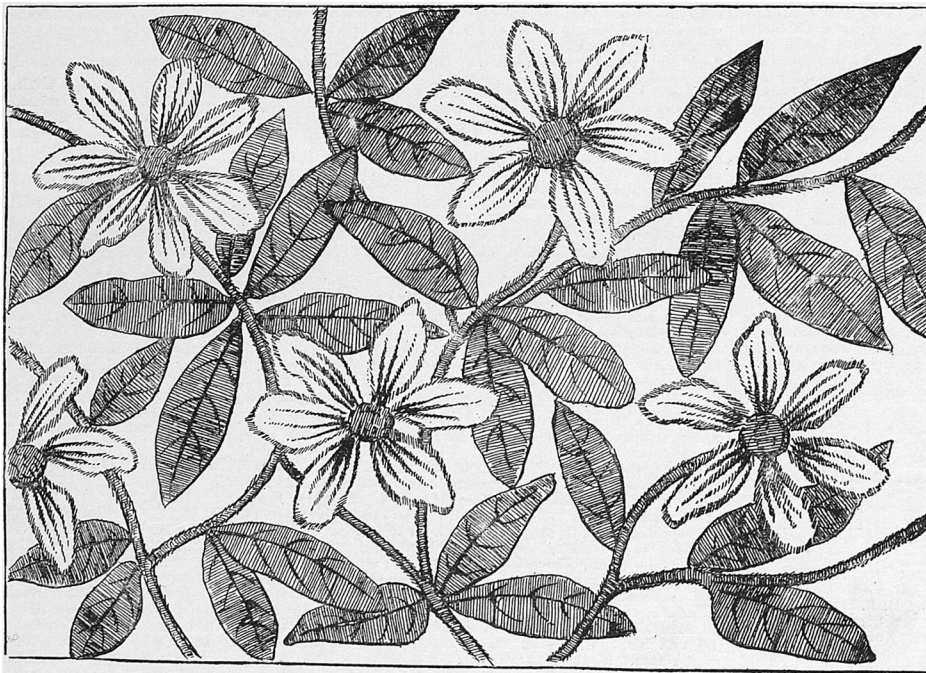
American rival, and quite to the advantage of the latter, which was found full of new ideas, often most artistically expressed, while the old society at South Kensington, upon whose methods the American society was originally formed, continues in the same old ruts of ten years ago.

GOBELIN EMBROIDERY is merely raised satin stitch worked directly upon the pattern, without any foundation or padding. It can be worked on the article itself, or on stripes laid on afterward, with a hem-stitch bordering.



"DIANA." DESIGN FOR CHINA OR GLASS PAINTING.
(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 71, SEPTEMBER NUMBER.)

GOLD EMBROIDERY, dating from the end of the eighteenth century, has been almost exclusively confined to those who made it a profession; amateurs have seldom attempted what, it was commonly supposed, required an apprenticeship of nine years to attain any proficiency in. But now, when it is the fashion to



ENDS FOR AN EASEL SCARF.

(FOR TREATMENT, SEE PAGE 84, SEPTEMBER NUMBER.)

decorate every kind of fancy article, whether of leather, plush, or velvet, with monograms and ingenious devices of all descriptions, the art of gold embroidery has revived and is being taken up and practised with success, even by those to whom needlework is nothing more than an agreeable recreation.

Treatment of Designs.

NASTURTIUMS (COL'D SUPPLEMENT NO. 1).

HERE we have these popular flowers in their familiar out-door atmosphere. Their colors range from the deepest warm brown, through red and orange, to the lightest yellow. To paint them in oils, the palette wants Vandyck brown, burnt and raw Sienna, brown and rose madder, Chinese and scarlet vermilion, the cadmiums, Naples yellow and lemon yellow. For the leaves, the zinober greens and terre verte; the flower colors will furnish the lights and neutral tints, the latter being made by mixing complementary reds with the greens. Cobalt, ivory black, light red, yellow ochre, Indian yellow and white may be combined and varied to correspond with the background tints. If the student is able to secure form very readily with the brush while laying in the color, only general outlines are necessary; but if not, every petal and leaf must be defined before the palette is set.

Begin with the background at the top, bringing it around the leaves and flowers; and then lay in as many of them as possible at the same painting. As the closely grouped flowers are approached, there are so many slow-drying reds used, that one will not have to be very expeditious to get everything in before any outlines harden. Notice that the principal contrasting masses of light and shade are on the right; it is important to preserve the warmth and depth of the latter and the brightness of the former—a little neutral tint is introduced in bringing them together that there may be no abrupt transition. A little to the left, and considerably below the centre of the study, is where the strongest color effects are concentrated upon the flowers; these must have full justice, and all else must be kept subordinate.

HORSE (COLORED SUPPLEMENT NO. 2).

THIS is a fac-simile of a study from life by the famous painter, Jan von Chelmski. In reproducing the general outlines, it will be well to use at least three construction lines. Even if they are not needed as a guide at first, they will serve to test the accuracy of the drawing. Notice that the centre of the picture is at the depression under the body, just back of the girth; through this draw a line horizontally across the canvas, keeping the centre marked by a dot. Now draw two vertical lines across the canvas, four inches on each side of this dot. If any more lines are needed, let them be two horizontal ones drawn four inches above and below the first. That running across the ground may prove important when placing the feet. The other horizontal lines will test the curves of the body and neck, and the vertical ones the positions of the legs and head. Presuming that the general outlines and the features of the face are obtained with accuracy, there is the nicer matter of showing the development of the muscles. This will depend more upon light and shade.

A safe way of proceeding now is to take a little Vandyck brown, and, thinning it with turpentine, apply it in about three degrees of strength, according as shade and darker local color may call for it. In this way, one may get a fine shaded drawing of the horse, and be sure that it is correct before venturing any heavy color. When ready to set the palette, take white, cobalt, light red, Naples yellow, yellow ochre, raw and burnt Sienna, terre verte, Vandyck brown and bone brown. The first four are wanted for the upper part of the background, the red being employed to a very slight extent near the upper and left side of the canvas. The other colors named all enter, to some extent, in the lower part of the background, and are carried well up on the first tints. The general light-brownish cream-color of the horse may be produced with Naples yellow, raw Sienna and a little burnt Sienna. The same with Vandyck brown and less Naples yellow will give the next darker tint, which is carried well on the first named. Vandyck brown, strengthened here and there with bone brown, will give the darkest tint. Terre verte will combine with either tint to give the greenish-gray appearance. On the legs and forehoofs, a little of the upper background tint may be used to give a more bluish gray. For instructions as to general technique, see "The Horse as a Model."

OWING to the unusual pressure on our columns, we must defer, until next month, giving directions for treatment of

the first of the series of designs for a set of nut plates, which will be found in one of the supplement pages.

"THE ELEMENTS." (3) FIRE.

DIRECTIONS for treating these designs in mineral colors are given on page 100. For tapestry painting, the full directions given last month, with the second of the series, for treating the figures will suffice for the present design.

The sky should take a lurid tinge, especially as it approaches the flames on the right-hand side, where a holocaust of hearts is about to be offered. Begin at the top with a pale shade of indigo; blend into this some medium only; then paint into the medium while wet some pale yellow and afterward some rose and ponceau. These tints may be laid in also under the lower clouds and the flames; then shade the clouds with gray and the flames with brown and red.

Paint the hearts with ponceau and sanguine mixed; modify with green in the shadows. The bow and arrows should be golden. Paint first the lightest tint all over with pure yellow; then shade sharply with a small brush, using brown and yellow mixed. You can make a good brown by mixing indigo and sanguine.

Be extremely careful to keep the light and shade broad and simple, especially noting the bright reflections cast by the flames. Make the scarf a delicate blue. For the shadows use ultramarine with a very little indigo and sanguine added. For the light wash, add a touch of emerald green to a pale tint of ultramarine blue. When the pale tint is half dry, paint in the half tones with a mixture of the light and dark shades already mixed.

This series of designs will be found useful for other purposes than tapestry and china painting. Any of them would serve for decorating bolting cloth for banners in either oils or water-colors. They would look elegant painted on satin for cushions, especially if set in a suitable framework of embroidery.

The four placed together, and divided by delicate tracery in scroll work, would be exquisite for a small fire-screen.

Other uses to which they can be put, such as for blotting books, bonbon boxes, bags, etc., will readily suggest themselves to those wishing to decorate such and similar trifles.

THE CUP AND SAUCER.

THIS somewhat elaborate decoration would undoubtedly look best treated in gold on a delicately tinted ground. If preferred the bands around the design and those dividing it into sections could be put in with a contrasting color; but this is optional. For the body of the design use azure blue, which gives, when fired, a delicate lavender blue tint. For the bands, paint thinly with Japan rose to obtain a delicate salmon pink. Celadon green would also look charming with the pink, being just the color of a duck's egg. Old tile blue in two shades would also make a good ground for the gold. The tints must be smoothly blended, according to directions frequently given in this magazine. After the tint has been fired, transfer the design accurately and delicately. Then, with the gold prepared for use on glass slabs (which only needs grinding on the palette with a little spirits of turpentine until moist enough to flow from the brush), proceed to paint over the design. Be sure that the china does not show through anywhere. When dry touch over again any places that look poor. Paint the handle last of all in solid gold. It will enrich the appearance of the gold on the handle very much if you stain it with yellow brown previous to the first firing. The saucer decoration would look well for the top of a bonbon box with a monogram in gold on the centre, while the design on the cup could be easily adapted for the box itself.

New Publications.

PICTURES AND ART BOOKS.

AMONG the most meritorious art publications of the season we must mention some of the photogravures published by Charles Taber & Co. It has already been proved that the process, in American hands, is capable of really artistic results; yet it can only be admitted that the average of American work is bad. The efforts of several of our publishers seem to be directed wholly to cheapening production. Still the very best photogravure, rendering with the utmost fidelity all the qualities of a fine painting, even to the artist's handling, which can be reproduced in black and white, should cost far less than the poorest steel engraving. We are glad to see, therefore, a new firm which gives proper attention to the quality of its work, while publishing at prices which bring it within everybody's reach. Handsome pictures for the parlor or living room than those which we are about to mention need not be wished for; and for the amateur who is so circumstanced as to be unable to procure paintings to copy, no better illustrations of what artists mean by "touch" and "brush-work" can be obtained. Among the latest issues of the firm are these: "A Halt in the Desert," Arabs with their camels, by L. D. Eldred; "In Summer Time," by Carl Webber, thick-foliaged trees with cattle under them and a pool of water in the foreground; "Ranks of the Avon," by H. Winthrop Pierce, a shepherd boy with sheep, under the willows, by the narrow river; "Dutch Fishing Boats," by Albert von Beest, leaning over to the breeze and making for the distant jetty through a turbulent sea; "Three Mile Harbor," by Thomas Moran, with woods coming down to a narrow strip of beach and a wide expanse of still water; "A Lesson in Arcadia," a nymph teaching Cupid the Guitars, by William Thorne; "Priscilla and John Alden" among the swags by the beach, by Alfred Fredericks; "Titania" swinging by moonlight in a mesh of tangled vines, by Walter Steerlee; "Awakening of Spring" in a grove of birch trees, by R. Fehdner; an Arctic scene, a ship "Hipped in the Ice," by W. Bradford; "An Arab Lion-tamer," with his ferocious-looking pet in the shade of a ruined wall, by A. D. Eldridge; dismantled ships in their "Last Port," a souvenir of Bedford, Mass., by the same artist. This last is an etching, as is also "The Place of Execution in Algiers," which is likewise by Mr. Eldridge.

WE make no excuse for printing the following notices of children's holiday books, published by E. P. Dutton & Co., under the head of art publications, for artist, printer and publisher have combined to make them worthy of being so considered. One of the first as to artistic excellence is F. Brundage's *LITTLE MAIDS*. Its cover of maple-wood panels, tied with ribbons of light brown silk, bears a design in India ink of two little maids in fancy costume peering out from behind some loose leaves from the artist's portfolio. The contents are seven little maids in fac-simile of water-color sketches, which we can conscientiously commend as copies for pupils, as well as for a Christmas or New Year's present. The first is a flaxen-haired little girl in sixteenth-century dress, fur-lined cap, puffed sleeves and lace-trimmed apron. Next comes a Japanese baby in flowered kimono and broad silk sash; then a little soubrette, in fichu, pink pinafore and lilac-colored overskirt, bearing a tray with cakes and wine; then a puzzled school-girl, with pencil in mouth and slate scrawled all over. A little Italian, with white head kerchief and red-banded tambourine, comes next, followed by a little girl in red velvet, with a diminutive pussy wrapped up in blue; and

finally the little girl who opens the series, but this time in her night-dress, with a sleepy little puppy in one hand and a smoking candle in the other. All are treated largely with broad washes and firm outlines. To copy them carefully may serve to give a beginner in water-colors a good start in the right direction.

AROUND THE HEARTH is more fantastic, and has somewhat the appearance of a fairy-tale told in pictures. Mice play circus on the hearth-stone; crickets fiddle while hot coals dance out of the fire; poker and tongs waltz together lovingly, and the little people who are privileged to see all this seem to enjoy it immensely.

THE same firm brings out the American edition of a very pretty gift-book, "DAISY DAYS," with twelve drawings in water-colors and an equal number in monochrome, the latter arranged to frame in some novel nursery rhymes by E. Nesbit, Carl Otta, Graham, R. Tomson and other writers. These drawings, the water-colors especially, are wonderfully spirited, and in fact, cannot be praised too highly. The coloring, which seems very well reproduced, is harmonious and delicate in some, bold and striking in others, subdued in still others in keeping with the subject; and their sentiment is wholesome and unaffected. We would call attention in particular to the frontispiece representing two little girls in an English meadow, one with a branch of apple blossom, the other stringing a daisy chain, and to a haymaking scene in which three children are romping among the newly made haystacks. The ploughboy, in a following picture, in his red waist-coat and corduroys, with his heavily built team relieved against the brown fallow land, is also very characteristic. Blackberry-pickers, fagot-gatherers, gleaners in the yellow stubble-field are some of the other subjects of the color plates, and the last shows a family group story-telling around the fire. The India-ink drawings are, likewise, all of country subjects, pigs hunting acorns, a dog under a wheat stook, sheep in the fold in winter, ducks in the pool in summer, wild roses, poppies, heather and holly. The verses are clever and likely to interest children.

ERNEST NISTER'S ART CALENDAR is also published by Dutton & Co., and is of a character to hold its place with the books above described. The months are symbolized by figures of children appropriately grouped and occupied. January is a bright-eyed little girl under the mistletoe; February is represented by twins in old-fashioned, cherry-lined bonnets in a church pew; April, with dress tucked up, is hanging out her "wash"; May is at a picnic; June is picking cowslips; August is at the door of a bathing-house, looking out to sea; November is breaking sticks for her fire, and December is typified by two little girls cloaked and hooded, who are bringing home through the snow the mistletoe for Miss January to be kissed under.

FROM PRANG & Co. we have received some of their latest chromo-lithographic reproductions of landscape paintings, by Mr. Louis K. Harlow. One of the largest and most interesting is an old toll-house at Martha's Vineyard, a sunset scene with old wooden buildings and a stretch of shadowed sun in front, a seaweed gatherer in his laden boat making in for the wharf. Equal in size is a view of a sandy road, with a strip of beach and blue sea in the distance. Somewhat smaller are two pictures of "Venetian Fishing Boats," with painted sails, reflected in the calm water of the lagoon. A number of oblong drawings show "Fishermen's Houses at Cape Cod," with a strip of rocky shore; "The Road to the Village," twilight; "A Wind-mill on Long Island," with old gray farm-houses surrounded by willows near a quiet creek; "A Glimpse of Marblehead," massed in sepiæ under a lemon-yellow sunset; "A Connecticut Creek," with flushed salt meadows, foggy distance and swallows; and "A Misty Morning in the Bay," with vessels becalmed and sea-gulls. These are all from water-color paintings, and reproduce admirably the broad washes usually run together in the distance which the artist employs. They will therefore serve to give a good idea of his technique, and be easy models for students.

FICTION.

THE WRONG BOX, Mr. Robert Louis Stevenson's latest romance, it is quite unnecessary to say, is clever and readable. A Tontine insurance policy assigned by an unbusiness-like uncle, in payment of an obligation incurred to his nephews and wards, causes them to make his life a burden to him by their precautions for his safety. He takes advantage of a railway accident to give them the slip, but they find a body mangled beyond recognition which, from the clothing, they assume to be his. They attempt to hide it so as to conceal the death which would rob them of the proceeds of the Tontine; their package containing it miscarries; and the recipient disbarbarrs himself of it by foisting it upon another, who, in turn, trying to dispose of it, is relieved by having it stolen by a footpad. Meanwhile the young man who started this series of accidents suffers tortures in trying to trace up the body and to account for his uncle's disappearance, until the vicissitudes of the tale bring him face to face with the latter, alive and in the best of spirits. Naturally, in a book so full of action, there is little drawing of character, and that little of the most summary kind. Though a lover and his lass are included in the dramatic personæ, the most interesting actor in the story is the lawyer, a relative of the principals, who disentangles, more by luck than astuteness, the ravelled skein, and his main characteristic is that he is an indefatigable drinker. As with most of the author's works, the book has a moral, which is this: A determination to secure strict justice for one's self is apt to lead one into injustice toward others, to involve one in criminal courses, and to put one, so to speak, in *The Wrong Box*. (Charles Scribner's Sons.)

MARTA Y MARIA, of Don Armando Palacio Valdós, has been translated from the Spanish by Nathan Haskell Dole, and is published under the title of "The Marquis of Penalta," by T. Y. Crowell & Co. The scene of the story is laid in a Spanish seaport. Maria is a born actress and remains an actress, constantly playing a part even after she takes the veil in a convent. Marta, who remains in the "world" to comfort her old father, is, on the other hand, frank, joyous and natural. The marquis, who begins as Maria's lover ends as Marta's, and his courtship of the latter is described with exquisite humor. MAXIMIMA, by the same author and translator, shows little of the sarcastic vein which so pleasantly relieves the love-making in the above; but it is strong and dramatic, dealing with episodes of recent revolutionary times in Madrid. The heroine and her husband (the latter, though born an aristocrat, is editor of a liberal journal) are exceedingly well drawn. Both books are especially noteworthy as making us acquainted with the present aspect of the liberal movement in Spain.

IN CRIME AND PUNISHMENT, by Feodor M. Dostoyevsky, the flood of Russian literature which has lately been running through our presses reaches, intellectually speaking, a high mark. Not so captivating a personality as Tolstoi, not so much of an artist as Tourgueneff, Dostoyevsky is nevertheless an imposing figure in the field of nineteenth-century fiction. He is realistic in the sense that he does not shrink from being disagreeable in the interests of what he conceives to be truth. This story of a weak character borne down by circumstances is one of his strongest, and may be said to show forth his stoical way of regarding human miseries as well as any other of his works. "Crime and Punishment" is certainly a most powerful psychological study. (Crowell.)

The same publishers bring out a paper-covered edition of Madame Gaguebin's beautiful domestic story, A HAPPY FIND, in Miss E. V. Lee's excellent translation already noticed by us, and a new volume of short stories in their blue cloth series, containing tales by B. L. Farjeon, Grant Allen, J. Maclaren Cobban and others, under the title of THREE TIMES TRIED, AND OTHER STORIES.

THE DEATH OF IVAN ILVITCH—Tolstoi's terrible story—and other shorter tales, sixteen in all, in the excellent translation of Nathan Haskell Dole, are republished by Thomas Y. Crowell & Co. in cheap form in paper covers. The same author's MY CONFESSION AND SPIRIT OF CHRIST'S TEACHING are also republished by them in similar form.

Of their new publications, two books of short stories neatly bound in cloth have reached us. The first contains "Three Times tried," by B. L. Farjeon; "A Terrible Inheritance," by Grant Allen; "By Telegraph," by J. Maclaren Cobban; "For Dick's Sake," by Mrs. J. H. Riddell; "Slipping Away," by Austen Pember, and "Lord John; or, A Search for Gold," by George Manville Fenn. The other volume contains "Paying the Penalty," by Charles Gibbon; "In Marine Armor," by George Manville Fenn; "My Soldier Keeper," by Clive Phillips-Wolley; "Golden Feather," by the author of "Mehalah"; "Saved by the Skin of his Teeth," by Helen Shipton, and "Gone: A Story of Some Years Ago," by Katherine S. Macquoid. The editor's purpose seems to have been to give the greatest possible variety in all ways save one. While few of the stories have any distinct moral purpose, none of them show the slightest taint of immorality.

JUDGE LYNCH, by George H. Jessop, assisted by Brander Matthews, is a romance of the California Vigilantes, one of whose victims, Jack Scott, is the hero. The scene is the isolated community of San Pablo, situated behind the precipices of the Coast Range and forty miles from railroad or telegraph. Government by revolver, tar and feathers and the noose was the only government San Pablo knew; and when Jack was suspected of shooting Dick Morley, he ran a finer chance of being hanged on suspicion. In fact, he is only saved by an altercation that springs up among the hanging party, which allows time for new evidence to be produced, which establishes his innocence. A pretty love story is woven into the plot, and the descriptions of California scenery and pioneer manners are evidently done from the life. (Belford, Clarke & Co.)

ESSAYS AND PLAYS.

THE INDOOR STUDIES which make up John Burroughs's new book of essays are mainly critical, and review the work of Thoreau, Matthew Arnold, Gilbert White, and others of his favorite authors; but include, besides, an attempt to define the relations between science and literature, and a few short essays on miscellaneous topics. The essay on "Science and Literature" starts well, with a clever exposition of their undivided status in the ancient world, when philosopher and man of letters were the same, and the subject matter of human thought was not cut up and shared out among specialists as it is to-day. The man of science has separated himself from his fellow-men, and in a narrower field has made astonishing progress. But man is not a pure intelligence, and, while he accepts the results of science, he requires that they be presented, as of old, in touch with his aspirations, emotions, fancies; and this is the work of literature, which can hardly make progress, since it has been from the first universal. But this broad view of literature seems to be abandoned without need by the writer in his essay on "Arnold's View of Emerson and Carlyle." In his remarks on Thoreau he very acutely points out that genius's love of humbug and "tall talk," a quality just as apparent in Emerson and Whitman, though in them it does not take the humorous turn that it does in Thoreau. The sketch of Arnold's work is appreciative and just. Of the shorter essays we would mention particularly that on "Realism" as suggestive rather than convincing. The volume is a credit to the Riverside Press and to the publishers, Houghton, Mifflin & Co.

AGNOSTICISM, AND OTHER ESSAYS, by Mr. Edgar Fawcett, is ushered into the world of books with a prologue by Mr. Robert G. Ingersoll. Mr. Ingersoll calls Mr. Fawcett "a great poet, a metaphysician and logician," but he has found some of the limitations of mind, Mr. Ingersoll thinks. The author's arguments for Agnosticism follow closely on those of the originator of the term, if not of the thing—Mr. Huxley. The other essays which the volume contains are on "The Arrogance of Optimism," "The Browning Craze," "The Truth about Ouida" and "Should Critics be Gentlemen?" The book is beautifully printed and is published by Belford, Clarke & Co.

THE SLEEPING CAR, AND OTHER FARCES, by William D. Howells, contains four short farces of the lightest possible sort, well adapted for parlor theatricals. The names of the other farces give as good indication of their spirit as it is possible to give without making quotations of inordinate length. They are "The Parlor Car," "The Register" and "The Elevator." (Houghton, Mifflin & Co.)

TO NIGHT AT EIGHT, by Fannie Aymar Mathews, contains just twenty-two examples of what some good people tell us the short story is coming to—that is, a play. It is a collection of short stories in dialogue, with stage directions, which, as the scene is almost always one familiar to the American reader, either a "tastefully furnished drawing-room," a "waiting-room in a railway station," or something of the sort, do not occupy much space. For the same reason they may be taken "at the foot of the letter," as the French say, and be brought out as comediettas by any ambitious manager of a club of amateur actors. Their titles are certainly "taking"—"The Proposal," "The Wedding Tour," "The Honeymoon," "A Knight of the Quill," "En Voyage," "Teacups." This last is a theosophic comedietta which ridicules the Astral presence; sneers at the secret of perpetual youth; laughs at esoteric laws and holds the mystic tetragram up to the risibilities of an unfeeling and irreverent parlor public. It is published by Belford, Clarke & Co.

MISCELLANEOUS.

OUR DOORS AND WINDOWS: HOW TO DECORATE THEM, is issued by Cutting & Delancy, Buffalo, N. Y. It contains many cuts of designs for Moorish and Japanese lattice-work, showing how it may be used for permanent screens, jealousies, over-mantels and many other purposes. We recognize among these several extracted (with proper acknowledgment) from *The Art Amateur*. The little volume is likely to be of great use in bringing these and similar designs together in a small compass, and so showing at a glance the great variety of uses to which open lattice-work may be put in interior decoration.

LOTHROP'S ANNUAL, this year, has a pretty frontispiece in tints showing a pair of skaters, girl in primrose green and boy in shrimp red, and a number of other drawings similarly colored. Two jack rabbits in the snow head the Table of Contents and a little girl in a fur-lined jacket watching a flight of sparrows ends it. This Table of Contents reads provokingly: Isabel Smithson tells true stories "About Dwarfs," some of whom belonged, we find, to Ptolemy Soter, Augustus Caesar and other great folk in ancient history; Harriet S. Fleming has a poem about a "Little Lion-Charmer," who is pictured by Mr. Smedley acting the part of Orpheus; "The Whizzer" is the story of a bicyclist, "Fair-folk," by Louise Imogen Guiney appropriates a refrain of William Allingham, "A Dream of Dolls" is a quaint conceit of



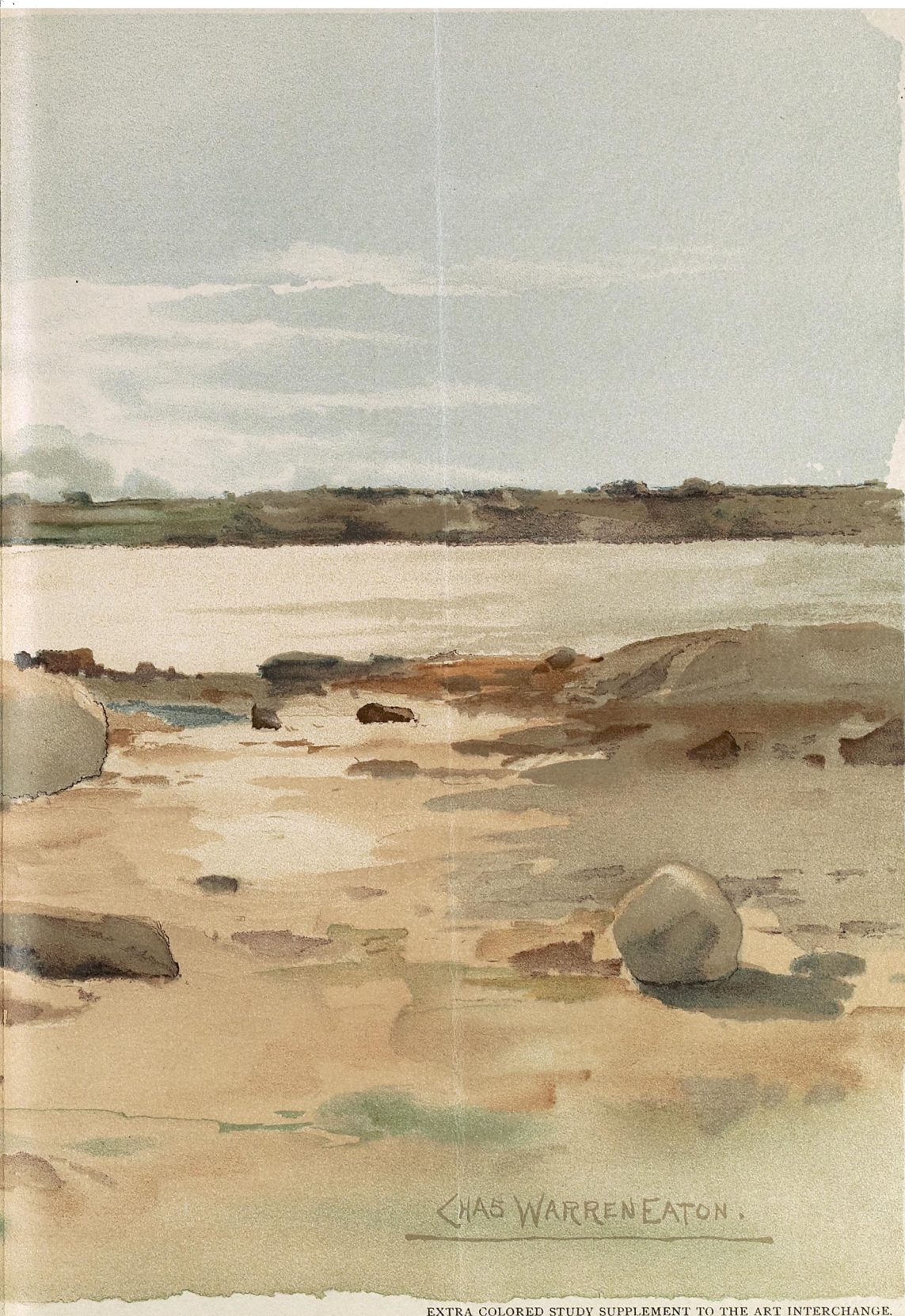
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THROUGH RO

A STUDY IN S

(HOLD THE STUDY AT LEAST THREE FEET

TWENTY-SIX COLORED STUDIES INCLUDING ANIMALS, LANDSCAPES, FRUIT, FLOWERS, F



EXTRA COLORED STUDY SUPPLEMENT TO THE ART INTERCHANGE.

ROCKS AND SAND.

SEA SIDE TINTS.

(AWAY IN ORDER TO GET PROPER EFFECT.)

FIGURES, AND MARINES, GIVEN IN A YEAR'S SUBSCRIPTION TO THE ART INTERCHANGE.

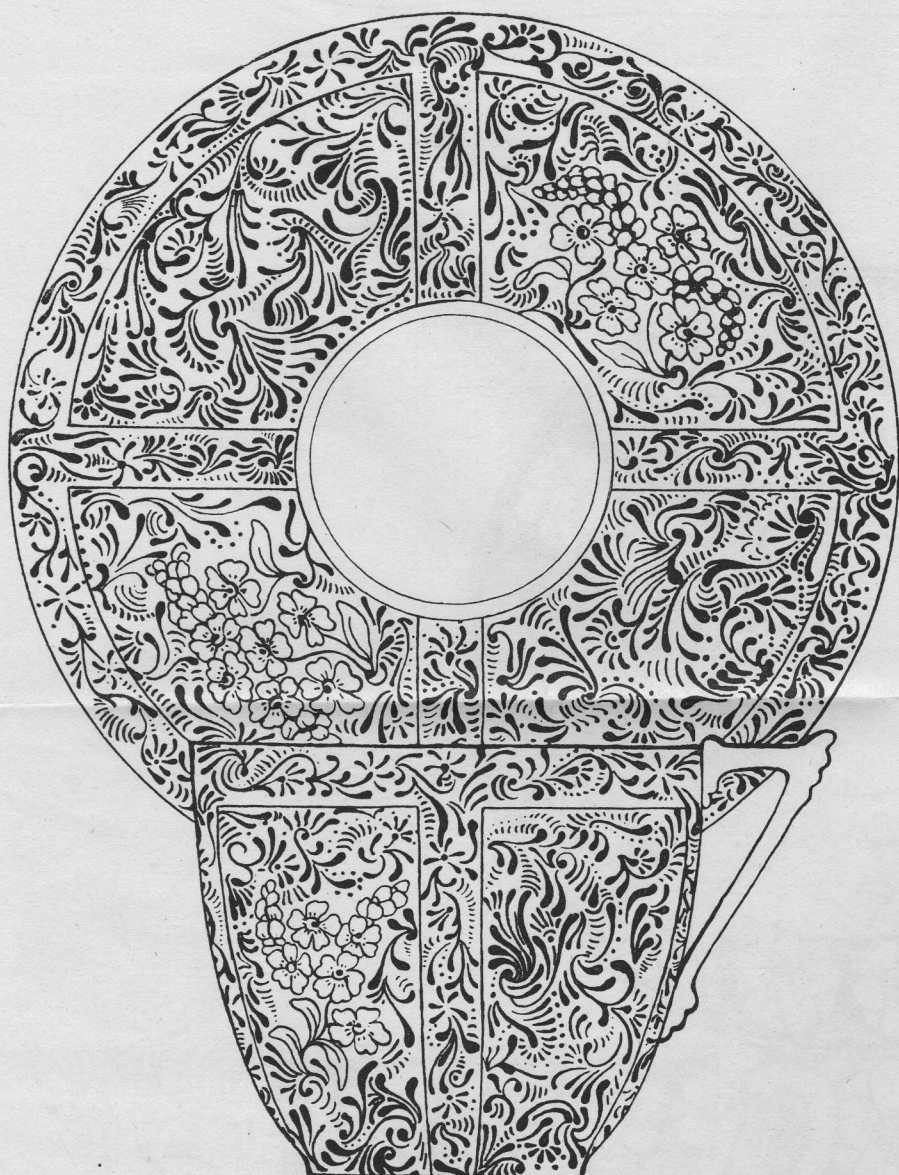


PLATE 774.—CUP AND SAUCER DECORATION.
(See page 110.)



PLATE 776.—DECORATION FOR A PLATE.
LAST OF THE SERIES OF TWELVE.
(For suggestions for treatment, see page 110.)



PLATE 775.—FIRST OF A SERIES OF NUT PLATES.
(See page 110.)



PLATE 777.—
(For treatment, see page 110.)



E.—"Orchids."

By S. J. KNIGHT.

(See page 101.)



777.—OLIVE DISH.

(See page 101.)

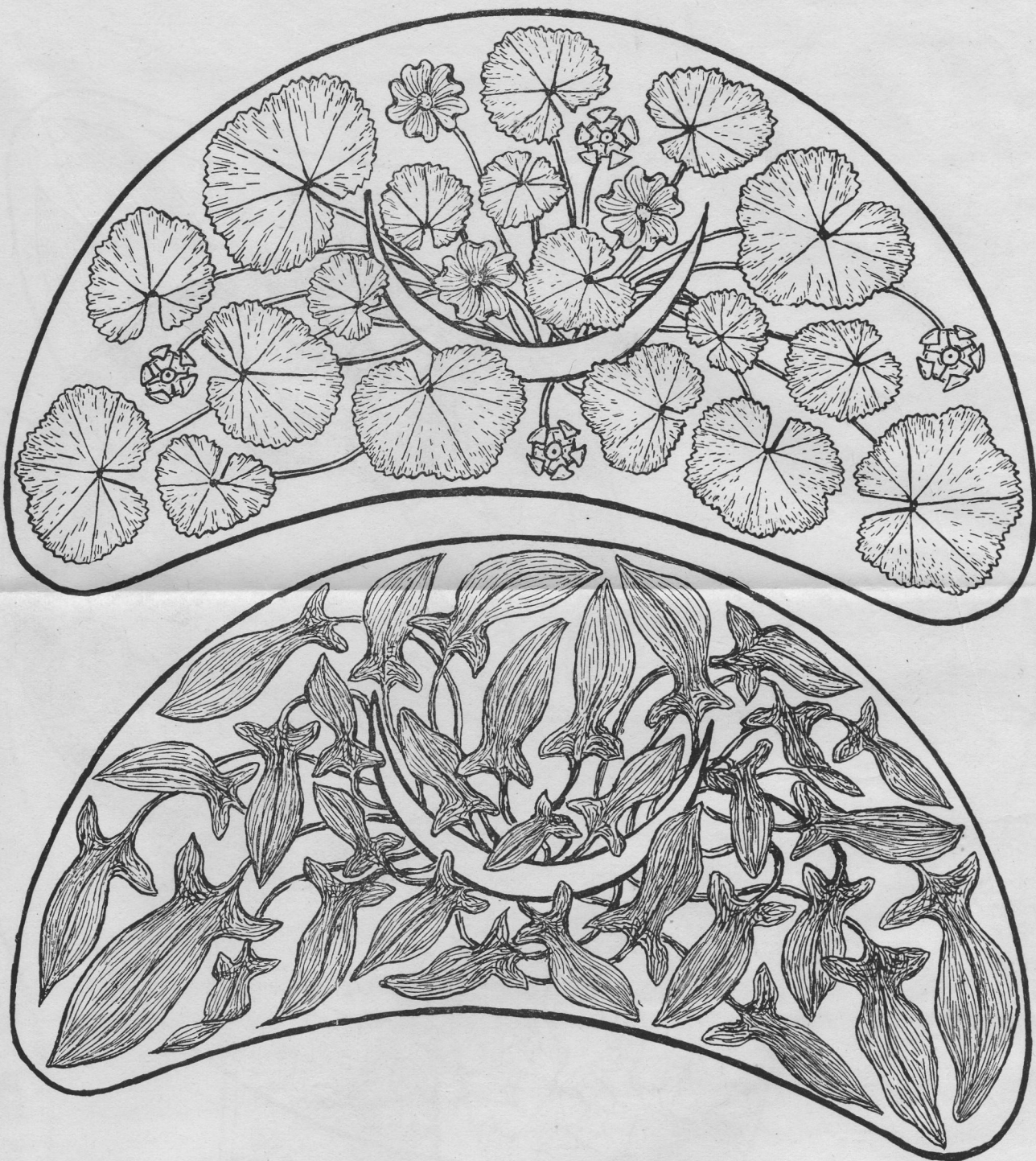
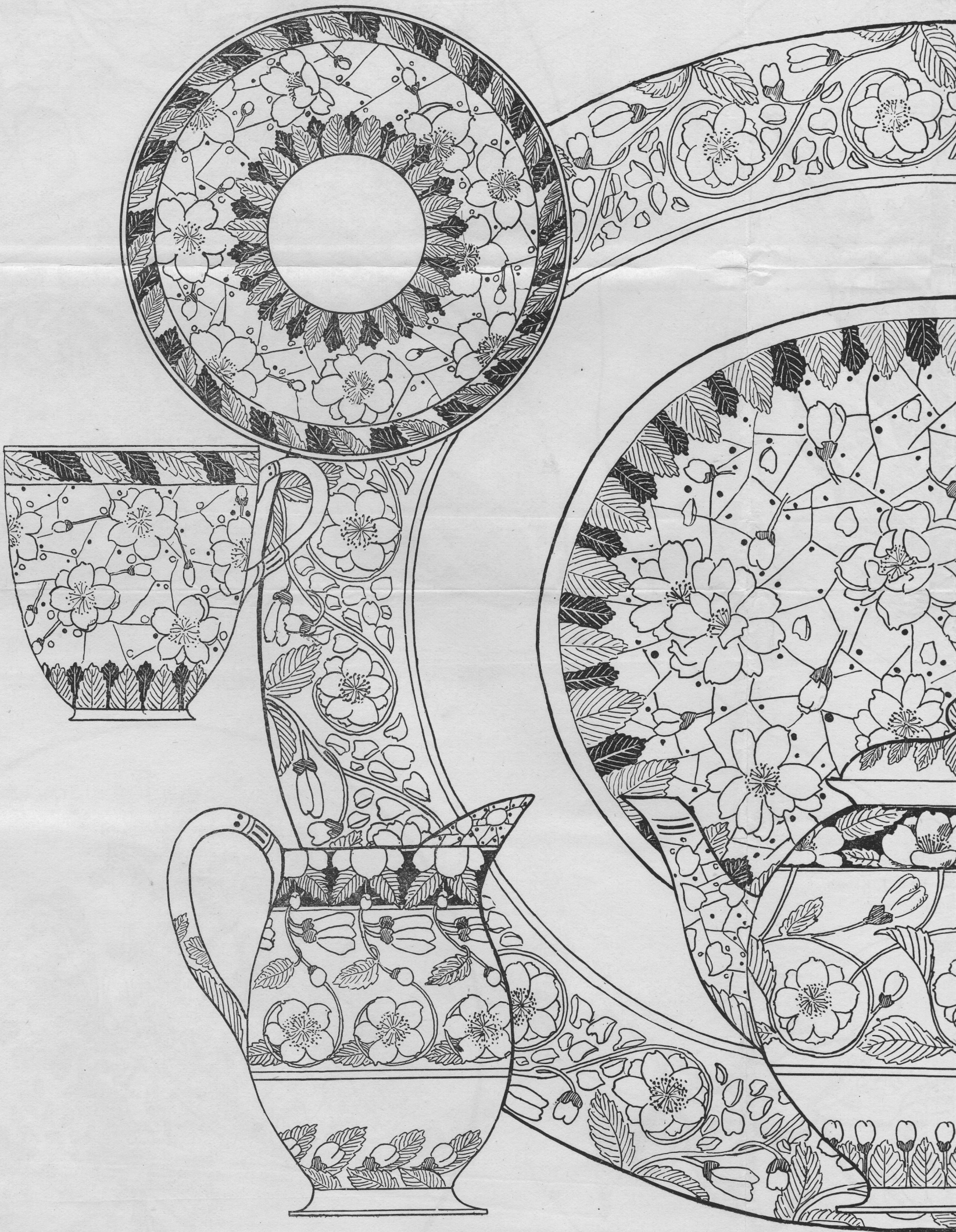


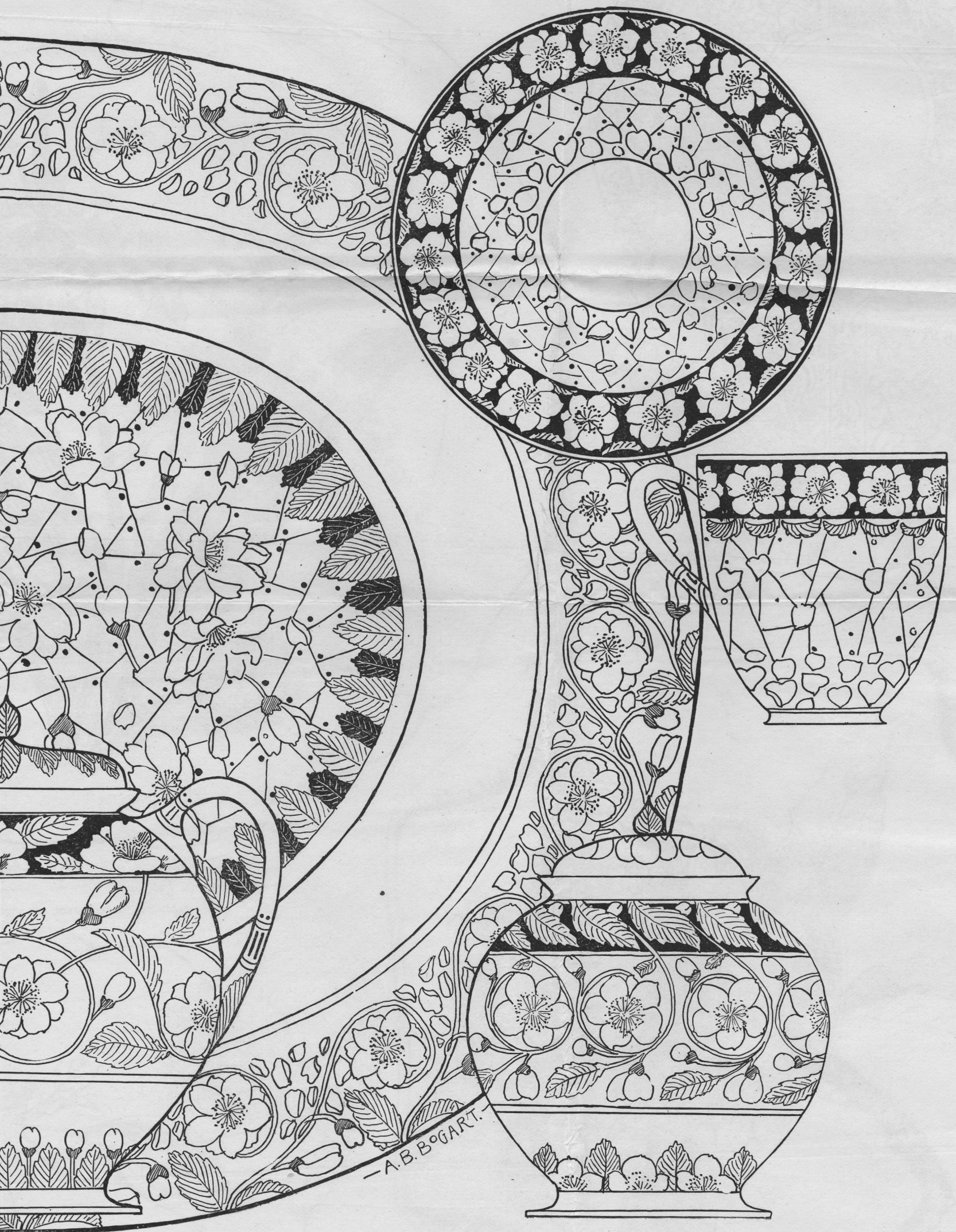
PLATE 778.—THE "CRESCENT" SALAD PLATE SERIES. 9.—Mallow. 10.—Sorrell.



PLATE 779.—PLAQUE.

(See page 101.)





Supplement to The Art Amateur.

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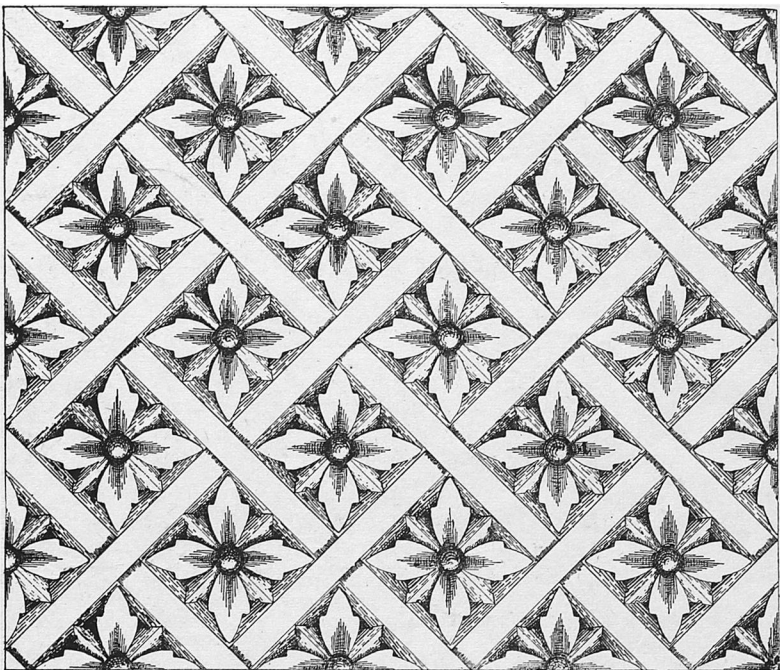
PLATE 772.—DECORATION FOR A TOILET SET.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK

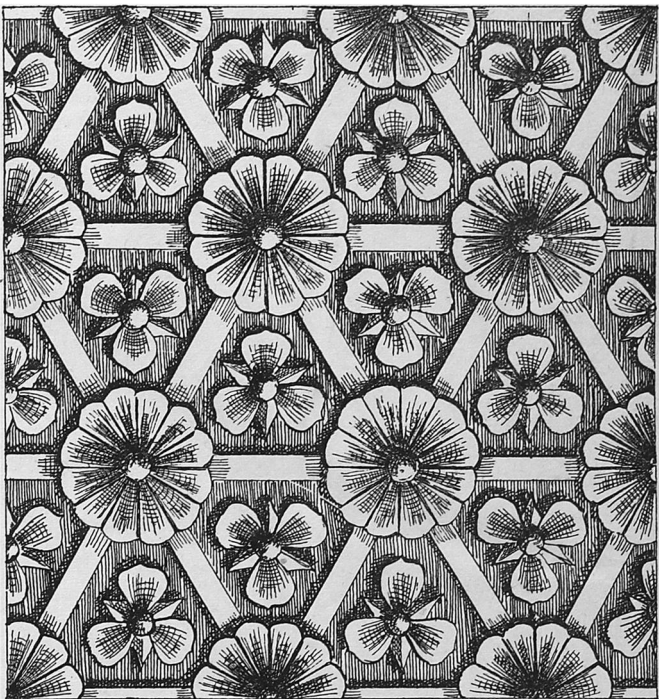
The rest of the set will be published next month, with complete directions for treatment.

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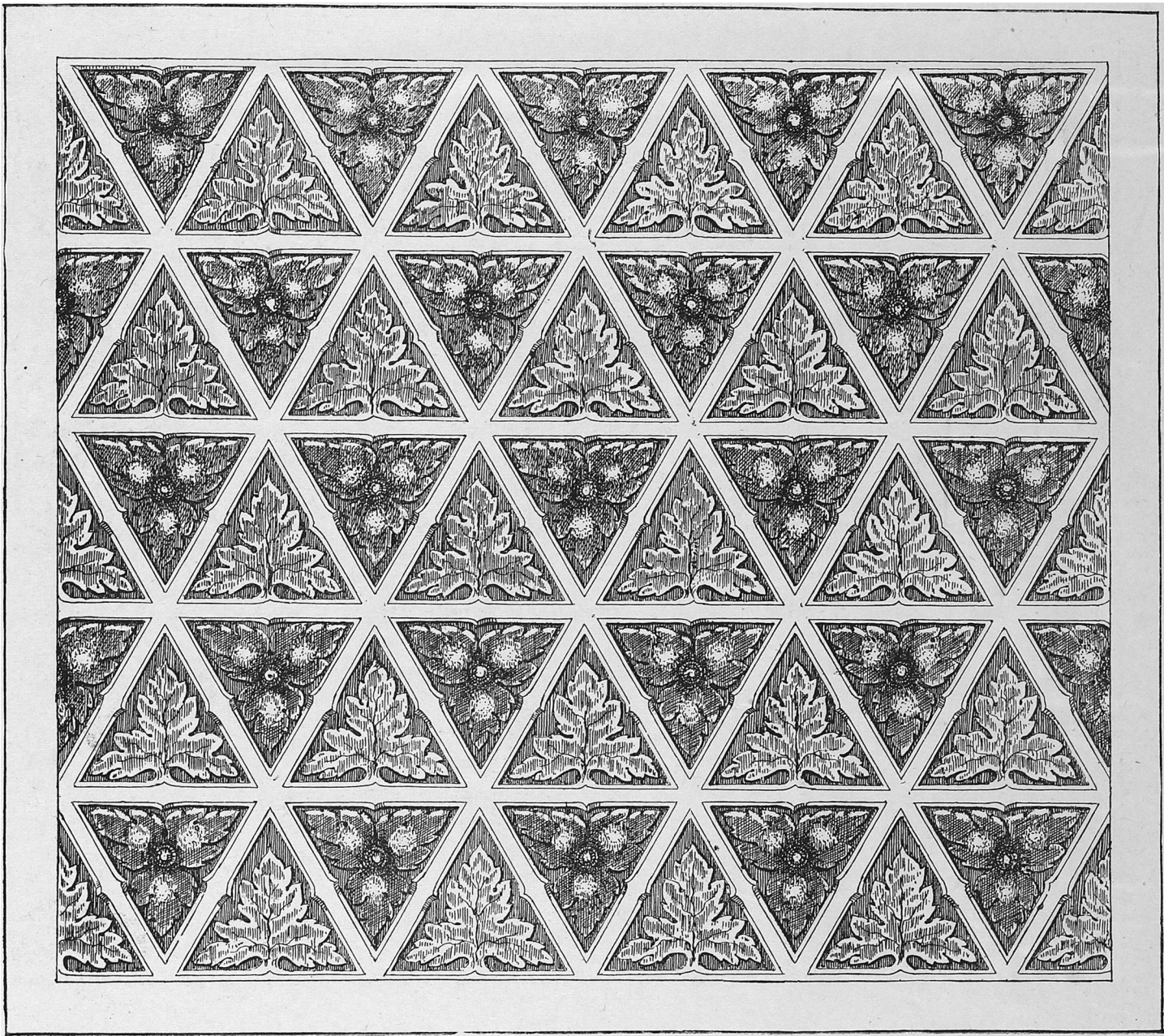
Vol. 21. No. 5. October, 1889.



DIAPER DESIGN BY M. E. WEIGHELL, CINCINNATI ART ACADEMY.



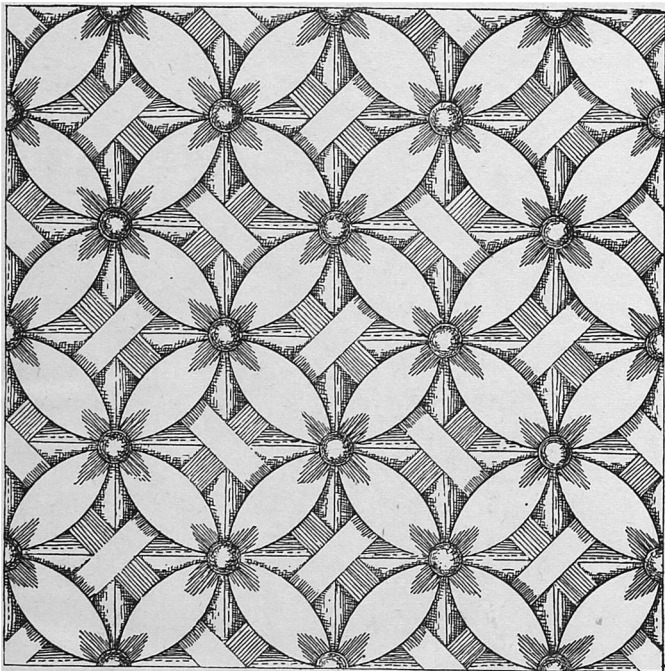
DIAPER DESIGN BY E. THURSTON, CINCINNATI ART ACADEMY.



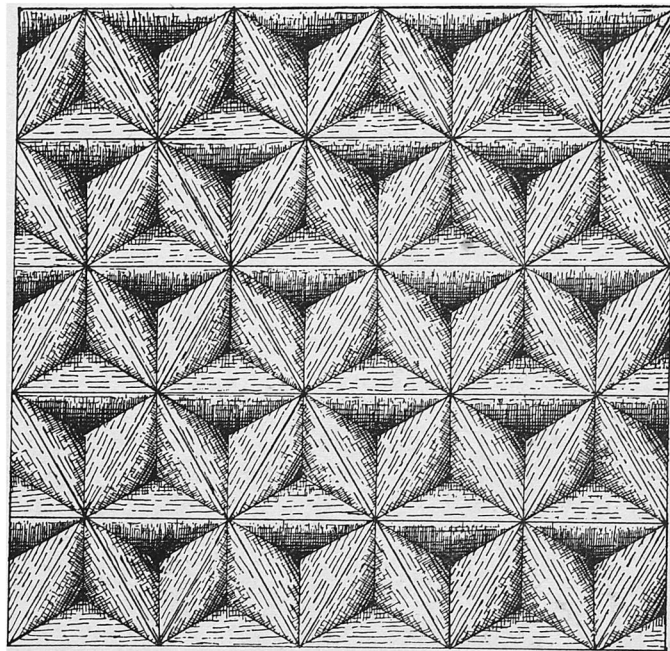
DIAPER DESIGN BY BENN PITMAN.

Supplement to The Art Amateur.

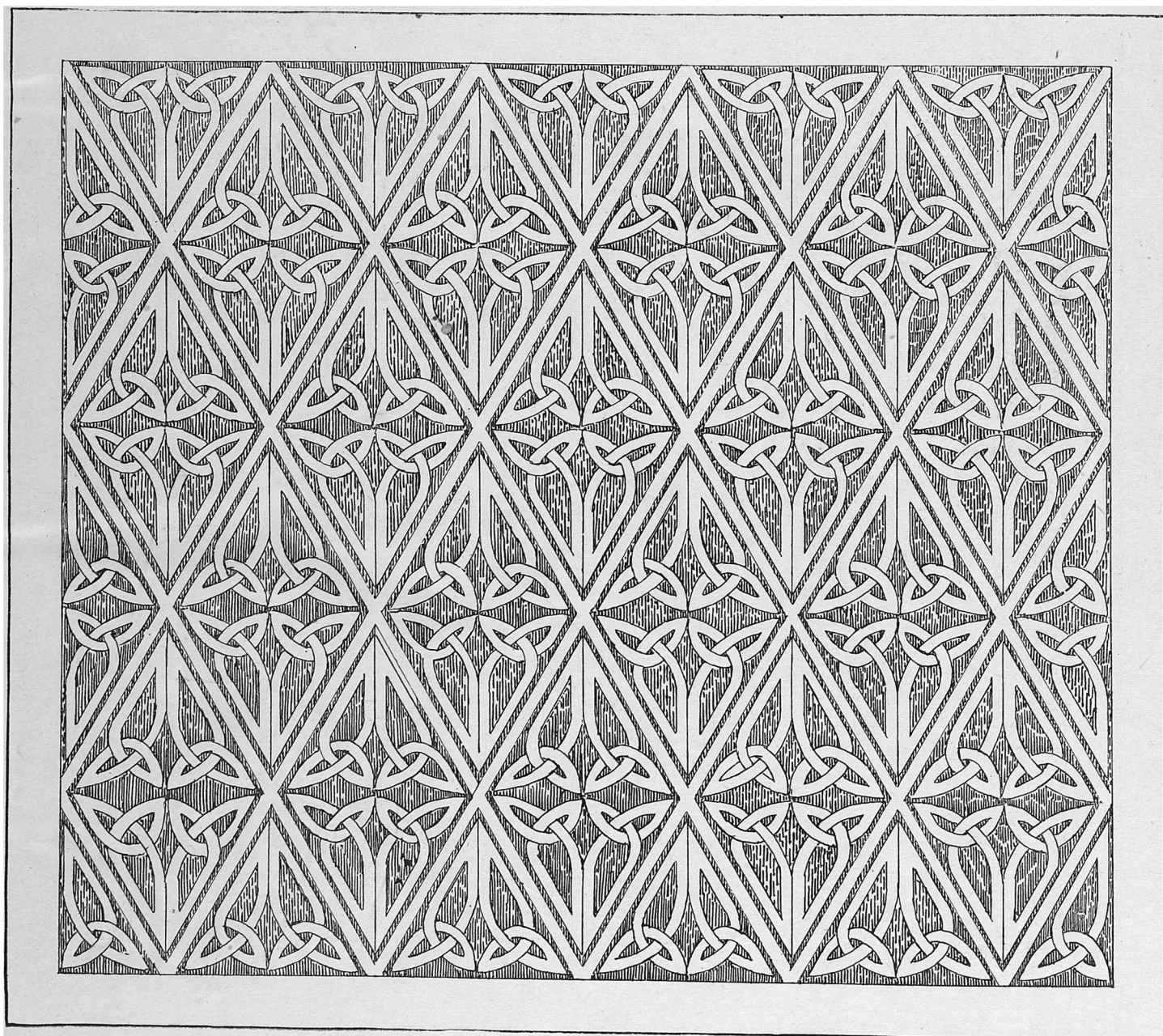
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DIAPER DESIGN BY MISS L. RICHMOND, CINCINNATI ART ACADEMY.



DIAPER DESIGN BY MISS HOLLINGSWORTH, CINCINNATI ART ACADEMY.



DIAPER DESIGN. BY BENN PITMAN.

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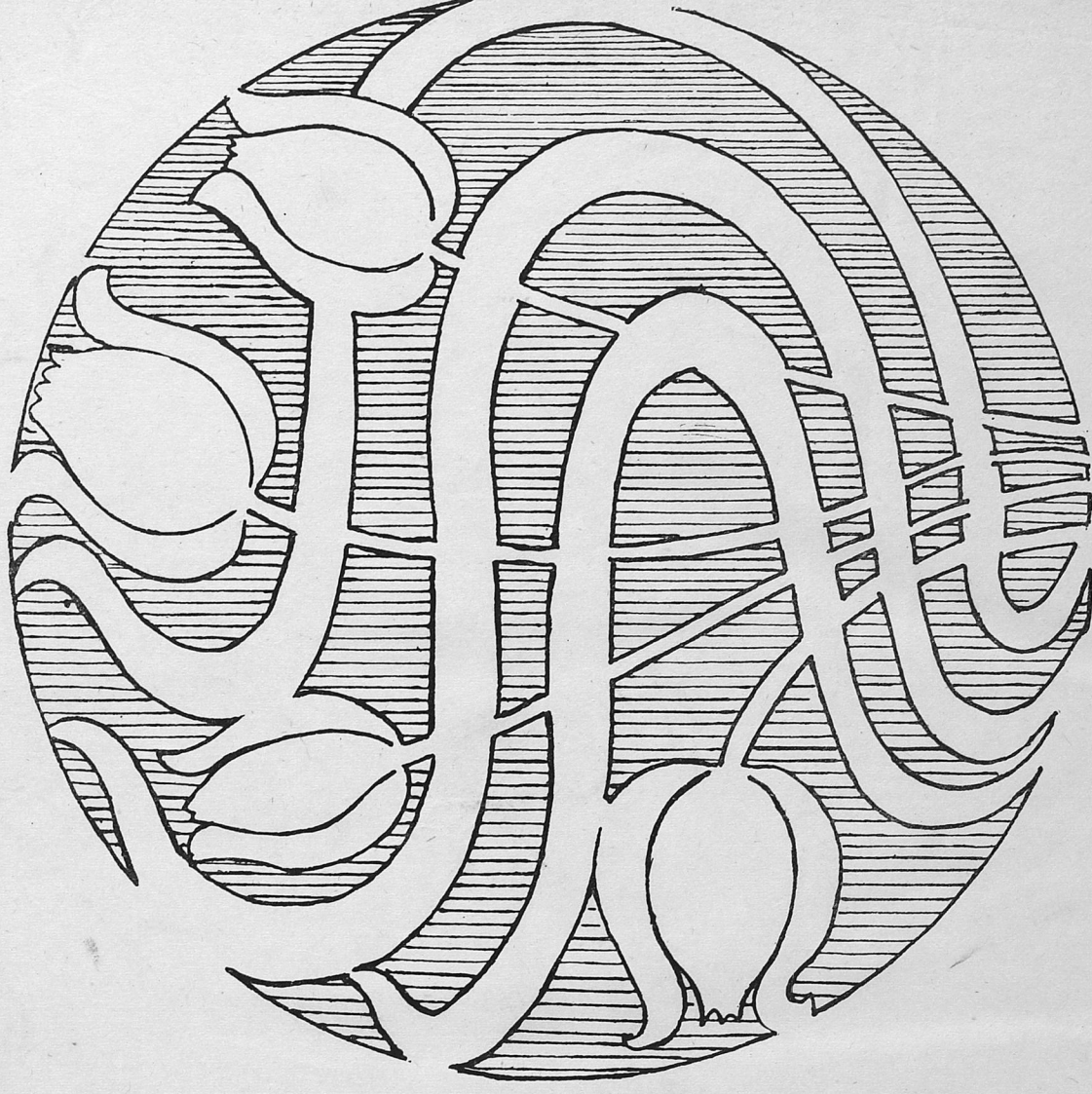
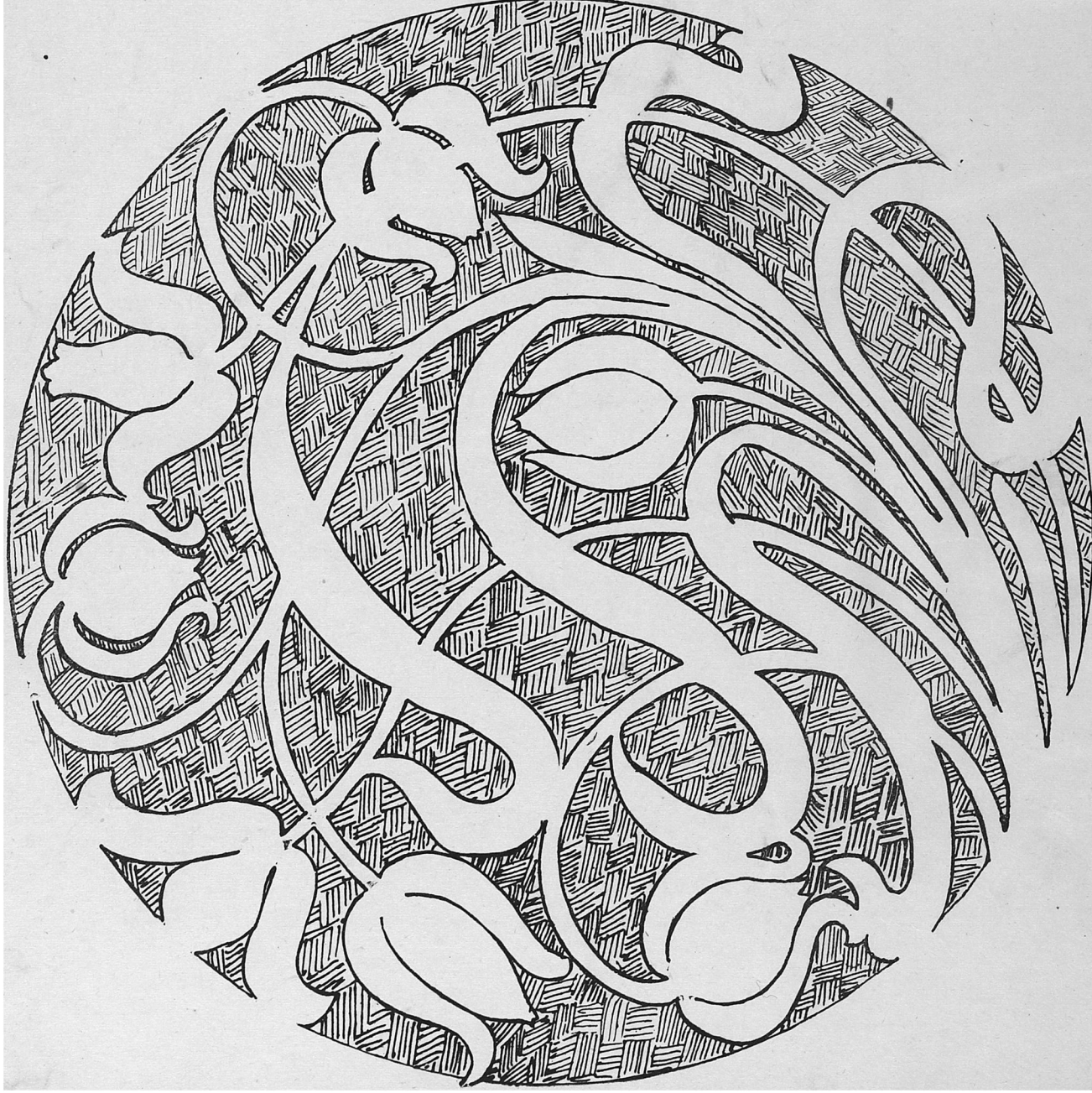


PLATE 782.—FRET-SAWN PANELS, TO BE APPLIED TO FURNITURE.

By GLEESON H. WHITE.

ALSO SUITABLE FOR APPLIQUÉ EMBROIDERY. (See pages 81 and 84, September Number.)



THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 21.—No. 5.

NEW YORK, OCTOBER, 1889.

WITH 10-PAGE SUPPLEMENT,
INCLUDING TWO COLORED PLATES.



THE ELEMENTS. (3) "FIRE." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGES 110 AND 111.)